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ABSTRACT

Designed to assist primary teachers in creating a classroom environment that stimulates students' growth in writing, this guide offers suggestions, lists, charts, and activities for classroom use in the primary grades. Following a preface and philosophy, the first section discusses young writers and the writing process, with subsections on stages of the writing process, conferencing, and BSAP (Basic Skills Assessment Program) objectives. The second section offers suggestions for helping young writers in the classroom, including setting up a writing environment; involving teachers, parents, and administrators; writing across the curriculum; and tracking and assessing progress. The final section answers questions that primary grade teachers may have about implementing such a program, concerning writing readiness, selecting good children's books, and integrating reading and writing. Four pages of resources are included. Appendixes include a list of professional organizations, ideas for publishing student writing, sample parent letters, ERIC Digests on spelling, and BSAP scoring criteria. (JC)

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Writing
Grades 1-3

Teaching and Testing Our Basic Skills Objectives

Basic Skills Assessment Program
South Carolina Department of Education

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PREFACE

Dear Primary Educators:

The purpose of this T & T is to provide you with a tool for curricular and instructional development which complements the goals of the Basic Skills Assessment Program (BSAP) in Writing. Although the BSAP legislation requires a statewide assessment of students' writing ability at the 6, 8, and Exit Exam grade level, the goal of the BSAP Writing Program is to improve composition instruction at **all** grade levels and across **all** curriculum areas. Thus, this T & T is designed to assist primary teachers in creating a classroom environment which will encourage and stimulate students' growth in writing.

This T & T contains many ideas, suggestions, lists, charts, and activities for teachers to use in their classrooms. All of these are meant to be modified or adapted for the particular students with whom you are working. For example, you may want to use a different level of vocabulary in your initial presentation of some of the materials or you may wish to conclude an activity after your students have written their first drafts. Our intent is to provide you and your students with a basic framework from which ideas can be developed. A glossary of writing terms is included at the back of this guide to assist you. Adaptations that would make this guide an integral part of your classroom are encouraged.

Sincerely,

The Primary Writing T & T Committee

The Primary Writing T & T Committee

PHILOSOPHY

Writing, at all levels, should be taught and practiced as a part of a totally interrelated language arts program. The language arts are defined as the skills of reading, writing, listening, and speaking. These four language arts are interrelated and should be taught and practiced in ways that will capitalize on these interrelationships.

In the primary grades, language arts instruction begins with the child and is built on the child's experiences and level of development. Writing instruction, in the context of an interrelated language arts program, should develop positive attitudes towards writing, should encourage ownership, as well as risk-taking, and should meet student needs on a variety of levels.

Teachers are encouraged to develop a classroom environment which allows students to see themselves as writers. Such a classroom stimulates oral language development and provides opportunities for extensive writing. Students in these classrooms do more extensive reading and take risks in their writing. This document is intended to assist teachers in creating this type of classroom environment.

YOUNG WRITERS AND THE WRITING PROCESS

Contents of This Section

Why is Teaching the Writing Process Important?

What are the Stages of the Writing Process?

What is Conferencing All About?

How do the BSAP Objectives Relate to the Writing Process?

Why is Teaching the Writing Process Important?

The Writing Process ... A Multi–Stage Activity

Researchers studying the development of student writing confirm that composition takes place as a multi–stage activity. Researchers also state that the writing process is probably the most effective way to teach writing. Strategies for teaching and testing student writing can be divided into several stages. The model which incorporates these stages is referred to as the writing process. This model includes the stages of:

*Prewriting
*Writing the first draft
*Revising (improving for content)
*Writing additional drafts
*Editing
*Proofreading
*Writing the final draft
*Evaluating
*Publishing

Students need to gain an understanding of the total writing process even though they may not go through each step every time they write. **Stages of writing occur at different times for different students. Therefore, teaching all the stages at one time or in sequence is not necessary.** In fact, having students practice all stages of the writing process in one block of time would be impossible.

For writers who are just beginning to use the writing process, developing the joys of writing is more important than teaching students the stages of the writing process. Remember, not all pieces of writing need to go through every stage of the process.

The Writing Process ... A Context for Conferencing

Many leaders in the field of composition instruction recommend the use of conferencing throughout the stages of the writing process. A conference is a discussion or meeting which is held between an author and a reader. A reader may be a student, a group of students, or a teacher. Conferences may involve an individual author or groups of authors. Conferencing, then, is the feedback system that authors use to interact with their readers as they progress through the stages of the writing process. Conferences are essential to students' growth as writers because they provide a time for interaction and feedback among students and teachers and among students and their peers.

The Writing Process ... A Context for BSAP

The five state–adopted writing objectives for the BSAP are Handwriting, Mechanics, Word Usage, Sentence Formation, and most important of all, Composition. These objectives represent the skills inherent in the production of a piece of writing. All of these objectives are an integral part of the writing process and should be taught in the context of the writing process.

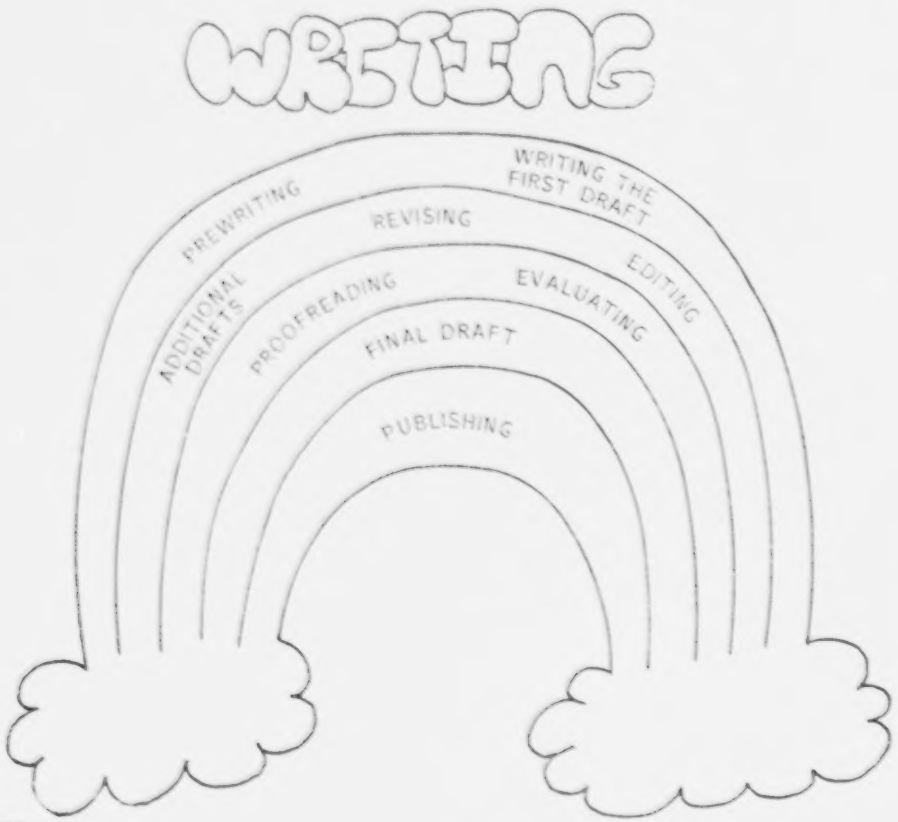
The Writing Process, Conferencing, and BSAP

There is an overlapping between and among the writing process, conferencing, and the BSAP Objectives. The diagram below illustrates this relationship. The writing process is the context within which conferencing and the BSAP objectives occur, and conferencing is the context within which the BSAP Objectives and the writing process are addressed. This relationship provides the framework for the discussion that follows.

What are the Stages of the Writing Process?

There are many models for the writing process, but they all are essentially the same. This T & T uses the terminology which seems to be most consistent among these models. Teachers must provide instruction and in-class practice by incorporating the appropriate stages of the writing process, beginning with the primary grades, thus, giving students a better chance of becoming confident and effective writers.

Even though the writing process is one model, it may be informative to discuss each stage of the model separately. Therefore, the chart on the next page overviews the writing process and the purpose of each stage. This chart is followed by a discussion of each individual stage of the writing process. Also included in this discussion are conferencing questions which are appropriate for each stage.



Remember ...

Not all pieces of writing need to go through every stage.

THE WRITING PROCESS

	PREWRITING	Brainstorming	purpose topic audience
	WRITING THE FIRST DRAFT	Getting it Down	pictures phrases leads
	REVISING	Improving Content	add delete rearrange
	ADDITIONAL DRAFTS	Changing	organize improve extend
	EDITING	Correcting	mechanics word usage sentence formation
	PROOFREADING	Inspecting	authors peers teachers
	FINAL DRAFT	Perfecting	neatness legibility accuracy
	EVALUATING	Appraising	feedback learning success
	PUBLISHING	Sharing	communicate appreciate celebrate

Prewriting

Prewriting involves the thought processes which occur before actual drafting begins. It involves thought, experience, discussion, and planning. Spontaneous thoughts can be generated by individuals or by groups when they are given time to **think** and **talk** about ideas before writing begins.

Research shows that writing develops from experience. Therefore, teachers should motivate students to draw from previous experiences for their writing assignments. Also, teachers should provide stimulating activities which motivate students to write.

During the prewriting stage, the teacher may guide the student in:

1. Identifying the purpose of the writing task

   "Why am I writing this story/piece?"

2. Choosing a specific topic

   "Who am I telling about?"
   "What am I going to tell about?"
   "Who or what am I describing?"
   "What am I explaining?"

3. Identifying the audience

   "Who will be hearing or reading this?"
   "Who am I writing this for?"
   "Have I used appropriate words?"

   Audiences can vary widely from readers familiar to the writer (for example, self, a close friend, or a group of classmates) to less familiar readers.

   Appropriate words and phrases are used according to the intended audience. (For example, colloquialisms or slang might be acceptable when writing a note to a best friend but would not be appropriate when writing a letter to the editor.)

4. Determining the type of information (content) needed

"What are my events?"
"What are my details?"
"What are my facts, ideas/opinions, or directions?"
"What are my reasons and/or evidence?"

5. Developing a plan for organizing the information

"Have I put this information in order so that it has a beginning, middle, and an end?"
"Have I given enough information?"

Additional prewriting ideas follow.

*brainstorming
*creating word banks
*word webbing/mind maps
*using the senses to stimulate ideas
*drawing or viewing pictures
*interviewing a special person
*reading a good book or story
*carefully observing an object
*listening to poetry
*class discussions

Possible questions for conferring during prewriting include:

"How is it going?"
"Will you tell me about your story?"
"What are you thinking about?"
"How will you begin?"
"What is the most important?"
"What else? Can you tell me more?"
"What do you like best?"
"Who are you writing for?"
"Why are you writing this?"
"Do you want to illustrate your story?"

Writing the First Draft

During this stage of the process, the major concern of the writer is content; therefore, teachers should not let children's thoughts be stifled by being overly concerned with spelling and proper mechanics.

Many first drafts include beginnings, middles, and endings. However, for early writers first drafts may only be:

*a picture.
*a word.
*a phrase.
*a sentence.
*leads or topic sentences.

Possible questions for conferring after writing the first draft include:

"How is it going?"
"Will you tell me about your story?"
"Will you read your story to me?"

Revising

Revision is the transformation of thoughts and rough drafts into a more complete and effective sentence or composition. Making partial thoughts into understandable text calls for changes by adding, deleting, and rearranging so that the writer's work actually reflects what is said. The first revision of the writing should be primarily for content.

At this point, the writer might:

*read the paper aloud to see if it sounds right.
*read it silently for meaning.
*add words to enhance meaning.
*change words for added description.
*delete unnecessary words.
*rearrange words, sentences, or paragraphs to improve the flow.

Possible questions for conferring while revising:

"How is it going?"
"Have you asked someone else to read your story yet?"
"Will you read your story to me?"
"Do you want to change your story in any way?"
"Can you tell me more?"
"What is the most important?"
"What do you like least?"
"How do you feel about it?"
"Who are you writing for?"
"Why are you writing this?"
"How does it make you feel?"
"How do you feel about your beginning, middle, and ending?"
"Do you like the words you have used?"
"What is your favorite word in this story?"
"How did you do that?"
"Why did you do that?"
"Did your story say what you wanted to say?"

Writing Additional Drafts

During this stage, the writer may compose several additional drafts. The elements of mechanics, word usage, and sentence formation should not be emphasized during this stage. The writer might find that using a checklist during this stage is helpful (see pages 37–39 for examples).

Possible questions for conferring before writing additional drafts include:

"How is it going?"
"Will you read your story to me?"
"Do you want to change your story in any way?"

Editing

During this stage, the writer looks at the mechanics, word usage, and sentence formation in the composition. A conference focusing on these elements can be beneficial to the writer and to other students in a group conference. This is an effective time to teach grammar and usage lessons addressing individual, group, or entire class needs.

Possible questions for conferring during editing include:

"How is it going?"
"Will you read your story to me?"
"Did your story say what you wanted to say?"
"Do you like the words you have used?"
"Are you planning to publish?"
"Did you spell all of your words correctly?"
"Did you complete your sentences or paragraphs?"
"Did you correctly use capital letters and punctuation marks?"

Proofreading

Before writing the final draft, the writer inspects the composition for errors. Peers are also helpful as proofreaders.

Possible questions for conferring during proofreading include:

"How is it going?"
"Will you read your story to me?"
"How do you feel about it?"
"Did you spell all of your words correctly?"
"Did you use capital letters, punctuation marks, complete sentences, or paragraphs?"
"Is this ready to publish?"

Writing the Final Draft

The final draft of the composition should be the best that the writer is capable of producing at this time. The final draft should be in the student's best handwriting. Even the final draft should be reread for accuracy.

Possible questions for conferring about writing the final draft include:

"How is it going?"
"Did you use your best handwriting?"
"Have you asked someone else to read your story yet?"
"Are you planning to publish?"
"Is your story complete?"

Evaluating

Every piece of writing completed by a student does not need to be formally evaluated. However, the teacher and peers should provide some kind of feedback to the writer during the writing of the composition.

Possible questions for conferring while evaluating include:

"How is it going?"
"Have you asked someone else to read your story yet?"
"Are you planning to publish?"
"Is this ready to publish?"
"Did you use your best handwriting?"
"Will you read your story to me?"
"Did your story say what you wanted to say?"
"What do you like best?"
"What do you like least?"
"How did you do that?"
"Why did you do that?"
"How does it make you feel?"
"How do you feel about your beginning, middle, and ending?"
"Do you like the words you have used?"
"What is your favorite word in the story?"
"What have you learned?"
"Did you try something new?"

Publishing

Publishing is a time for appreciating and celebrating student writing. Authors are given opportunities to share with classmates, with the teacher, or with others.

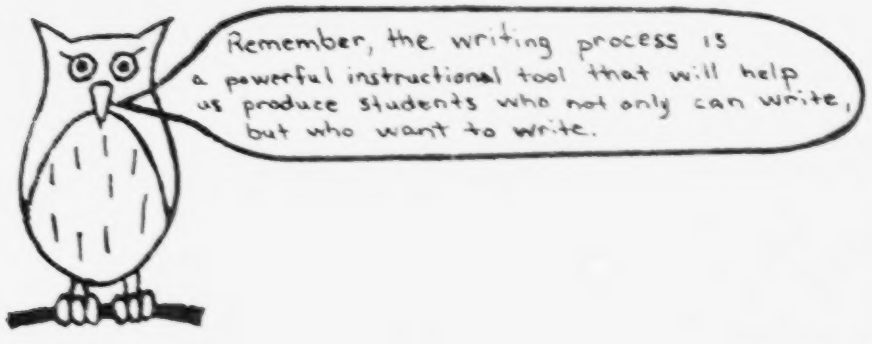
Some publishing possibilities for a piece of writing are:

*posting it on the bulletin board, on the wall, or in the hall.
*having the student bind it into an individual or a class book.
*having the teacher or the student read it orally.
*publishing it in a school or community newspaper.
*submitting for publication.

Possible questions for conferring about publishing include:

"How is it going?"
"Are you planning to publish?"
"Is this ready to publish?"
"How do you feel about it?"
"How are you going to publish?"
"Do you want to illustrate your story?"

For additional ideas on publishing, see Appendix B.


Remember, the writing process is a powerful instructional tool that will help us produce students who not only can write, but who want to write.

What is Conferencing All About?

Types of Conferencing

Conferences may be conducted at various points during the writing process and may be held for individual students or for groups. For instance, conferences can be initiated for improving or focusing on content, for examining the form of the piece of writing, and for evaluating. Conferences will vary in length, depending on their purpose.

There are many types of conferences that may occur during the writing process. These can range from a simple one–to–one discussion between the teacher and the student to a whole class meeting. The following are suggested types of conferencing.

*Student/teacher
*Student/student
*Student/small group
*Teacher/selected group
*Teacher/whole class

Conferences by teachers or students may be:

*a quick comment or praise word such as "How is it going?" or "That looks good".

*a brief talk to aid students by asking thought–provoking questions.

*an extended discussion to instruct, clarify, or polish the student's writing.

One possible procedure to use during conferencing is the PQP (Praise, Question, Polish) technique. After sharing writing with the conference group, a student asks the following three questions and requests responses from members of the conference group. The comments received become possible resources for revising the composition.

*Question One (Praise):
"What do you like about my story/piece of writing?"

*Question Two (Question):
"What do you want to know more about?"

*Question Three (Polish):
"How could I improve my story/piece of writing?"

Teacher's and Student's Roles in Conferencing

Teachers and students can be good listeners by asking questions:

*that are in a positive tone.
*that leave the student in control of the writing.
*that lead the student to reveal information.
*that promote extended thinking.
*that lead the author to clarify meaning.

LET'S CONFER

– Handy Hints for Conferencing –

Hints for Authors:

Why should I confer?
to help you improve your writing

Who should I confer with?
your teacher or your writing partner

When should I confer?
any time you need to share your thoughts or ideas

How should I confer?
by talking with your teacher or writing partner about your ideas or your writing

What should I confer about?
anything having to do with your writing

Hints for Readers:

Why should I confer?
to help an author improve his writing

Who should I confer with?
your writing partner

When should I confer?
when your writing partner needs you

How should I confer?
by listening to an author's ideas, by reading his/her writing, and by asking questions

What are some questions I should ask?
How is it going?
What are you thinking or writing about?
What parts do you like?
What parts do you not like?

How Do the BSAP Objectives Relate to the Writing Process?

The five state–adopted writing objectives are Handwriting, Mechanics, Word Usage, Sentence Formation, and, most important of all, Composition.

Handwriting:	The student can write legibly.
Mechanics:	The student can spell, capitalize, and punctuate correctly.
Word Usage:	The student can use words appropriately.
Sentence Formation:	The student can compose sentences.
Composition:	The student can communicate ideas in writing.

Often, the first four objectives are taught in isolation from the actual writing process. However, there is no guarantee that students can use skills taught in isolation (grammar lessons, sentence–combining lessons, etc.) unless those skills are subsequently applied in actual writing situations. Therefore, these objectives should be integrated with the teaching of writing as a whole.

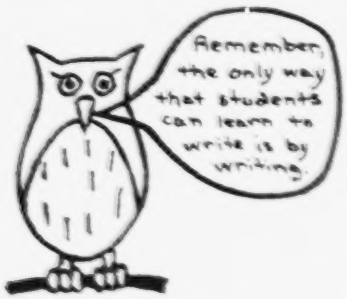
Rather than trying to focus on all of the BSAP Objectives at once, the following list provides some instructional ideas that center on the BSAP Objectives.

*Try selecting one or two of the most frequent mechanical errors appearing in students' writing and concentrate on those.

*Try focusing on the most common word usage errors committed by the class, a group, or an individual student and provide instruction on those (for example, subject–verb disagreement).

*Try building instruction in sentence formation around the most common sentence formation errors taken from teacher or student writing.

*Try asking students to keep a record of the errors that they correct during the revision process. Use these records as a basis for instruction.



HELPING YOUNG WRITERS IN THE CLASSROOM

Contents of This Section

How Can You Help Young Writers in the Classroom?

How Do You Start with Beginning Writers?

How Do You Set Up a Writing Environment?

How Can You Involve Teachers, Administrators, and Parents?

How Can Writing Become a Part of the Whole Curriculum?

How Can Different Types of Writing Be Used in the Classroom?

How Do You Keep Track of Student Progress?

How Should a Student's Writing Be Assessed?

How Can You Involve Students in Writing?

How Can You Help Young Writers in the Classroom?

The writing classroom should be an environment where young writers are nurtured in a non–threatening atmosphere. Teachers can most successfully foster the writing environment when they encourage:

*exploration and discovery.
*interaction and inquiry.
*choice making and risk–taking.
*appreciation of strengths and needs.

To assist teachers in creating an environment for young writers, this section contains information, methods, strategies, ideas, and activities.

Beginning writing in the classroom should be built on activities which provide students opportunities to talk, listen, and draw. Teachers of beginning writers should also provide an atmosphere conducive to writing. The first two discussions highlight ways of getting started with beginning writers and list materials for setting up a writing environment.

Even though the teacher is the main stimulant in working with young writers, parents and administrators should also encourage and aid in the development of student writing. Thus, suggestions for involving teachers, administrators, and parents have been included.

Because writing is communicated in different ways and should be incorporated across the curriculum, discussions dealing specifically with these two issues have been addressed. Next, since keeping track of student process is a common concern among teachers of young writers, a discussion dealing with specific strategies and problem areas is presented. Finally, sample activities for involving students in writing are presented.

How Do You Start with Beginning Writers?

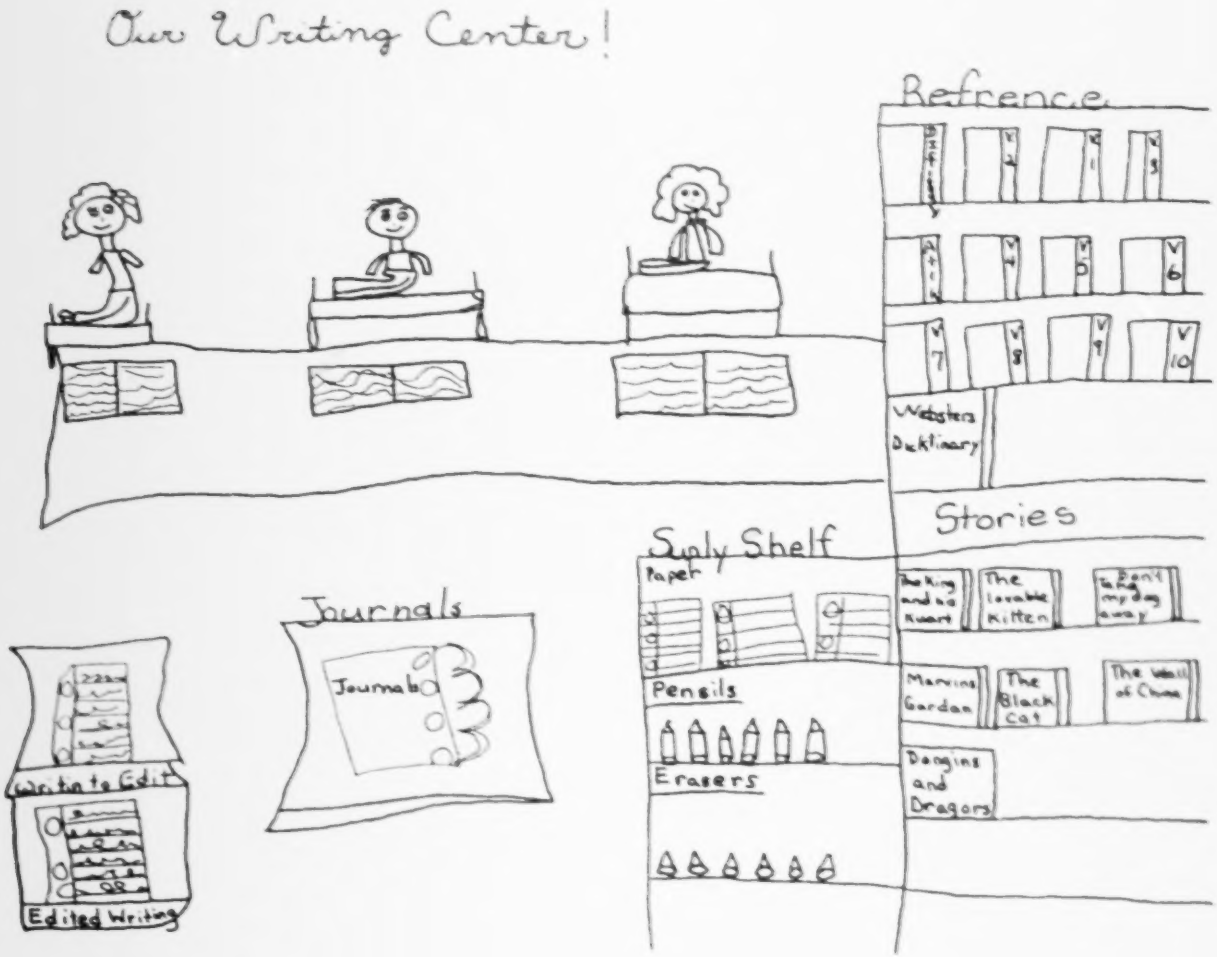
The research of Don Graves shows us that young children are ready to begin writing when they know the sound–symbol relationships for as few as three consonants. This means that most children are ready to write from the first moment that they walk into our classrooms. As beginning writers, they can already communicate thoughts, tell stories, recognize that print carries a message, and begin to identify existing relationships between sounds and symbols. Most children are also making beginning attempts at learning to spell.

Getting started with beginning writers requires that teachers build upon these language skills which children already possess. Therefore, the other areas of the language arts – reading, speaking, and listening – are excellent sources from which activities for beginning writers can be developed. For example, current research illuminates the dependent relationship that exists between writing and reading. Thus, when students are read to every day, they are developing a sense of story and building vocabularies which enhance their writing. Other classroom activities which help to develop the beginning skills of writing in young children follow.

*labeling
*dictating stories
*telling stories through pictures
*pattern writing
*predictable language stories
*telling or retelling stories
*discussing stories
*recounting personal events
*making lists
*categorizing
*writing a group story based on a common experience

How Do You Set Up a Writing Environment?

One way to begin setting up a writing environment is by collecting materials, activities, and ideas for stimulating writing. If possible, these materials should be centrally located in the classroom and easily accessible to all the students in the class.



Materials you definitely want

*Something to write with:

pencils
pens
markers
crayons
paints
watercolor pens
chalk

*Something to write on:

lined paper
newsprint
scrap paper
chalkboards
unlined paper
notebooks

*Something to keep student writing:

file folders
mailboxes
baskets
cubby holes

Materials you might want

*Other things to write with:

typewriter (regular or primary type)
cassette recorder (with earphones)
word processors

*Other things to write on:

stationary
memo paper
message board
ditto/carbon paper

*Ideas for writing:

postcards
picture collections
magazines
newspapers

*Resources for writing:

synonym files
thesaurus
lists of words
books of lists
story starters
antonym files
dictionaries
lists of names
lists of words in other languages

*Supplies for writing:

rubber stamps
language games
postage stamps
directions/map to the nearest mailbox

How Can You Involve Teachers, Administrators, and Parents?

Writing is a process that involves everyone – students, teachers, administrators, and parents.

Teachers are the motivators of young writers. They should create writing climates within their classrooms that blend writing with every phase of student learning. But, atmospheres conducive to learning should also be provided at school and at home.

Administrators should provide an atmosphere conducive to writing in the schools. As instructional leaders, they should facilitate an interdisciplinary use of writing across the curriculum and should set examples by being active participants in the writing process.

Parents should also be encouraged to foster and nurture writing in the home. They can provide opportunties for young writers to use their writing skills in real life situations, making writing a purposeful experience.

Teachers, administrators, and parents share a collective responsibility regarding the development of young writers. The recommendations on the following pages address ways to foster this development.

Recommendations for Teachers

1. Understand the writing process.
2. Write with children.
3. Read to children regularly.
4. Encourage risk-taking.
5. Be enthusiastic role models for writing.
6. Have realistic expectations of children.
7. Provide a non-threatening environment that accepts children's ideas.
8. Provide praise and make positive comments about children's writing.
9. Capitalize on children's experiences (home and cultural).
10. Publish children's writing in a variety of ways.
11. Use evaluation as a tool to determine the child's progress and instructional needs.
12. Utilize writing across the curriculum.
13. Build in experiences that are successful.
14. Maintain a classroom library.
15. Provide guidance for parents.
16. Provide continuity from grade to grade in the writing program.

Recommendations for Administrators

1. Be knowledgeable about writing instruction.
2. Create an atmosphere conducive to writing.
3. Create a place for displaying writing.
4. Help with publishing.
5. Visit classrooms regularly.
6. Reward young writers.
7. Have students read their writing directly to you.
8. Provide materials to promote writing instruction.
9. Establish a professional library accessible to teachers and parents.
10. Provide and participate in inservice.
11. Use teachers to teach others.
12. Encourage teacher support groups.
13. Hold parent workshops.
14. Utilize community, district, and state resources.

Recommendations for Parents

1. Read to your children regularly.
2. Provide a variety of materials for writing.
3. Allow children to see you writing for real purposes and pleasure.
4. Utilize writing activities in your home.
5. Assist children in writing.
6. Encourage and participate in word games and puzzles.
7. Give and encourage others to give gifts associated with writing to children.
8. Share letters from friends and relatives.
9. Encourage and assist children in writing away for information, free samples, or travel brochures.
10. Make children aware of possible writing topics in their own lives.

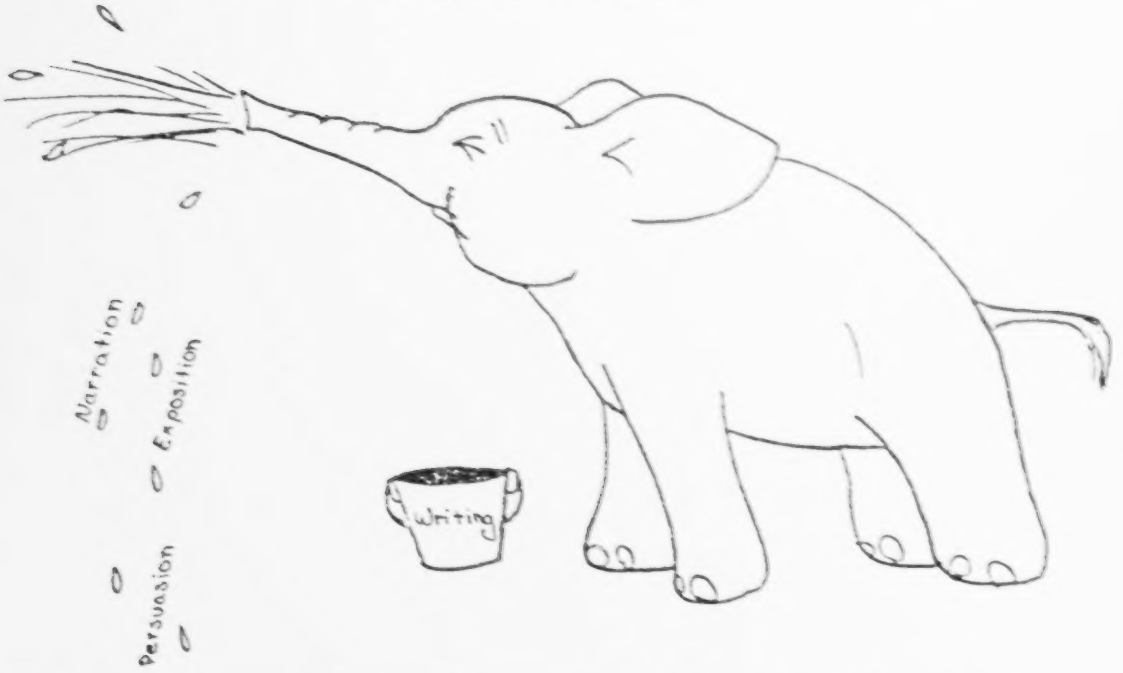
How Can Writing Become a Part of the Whole Curriculum?

Writing, like reading, is not limited to the area of language arts. Rather, writing is an integral part of all content areas. Writing can provide a means for students to discover and learn about content areas, as well as providing valuable topics for students to write about.

To encourage writing in the content areas, teachers should help students use all or parts of the writing process in their assignments. For example, a social studies report requires that a student collect data and organize information (prewriting), assemble the information (writing the rough draft), and communicate that information in some specified form (revising, writing additional drafts, editing, proofreading, and publishing). A math activity could involve students in designing and writing their own word problems. In science, writing activities include recording observation records and writing reports. Below are some additional ideas for content area activities that involve writing.

*keeping journals or diaries
*recording observations
*developing word problems
*writing song lyrics
*taking notes
*writing captions
*conducting interviews
*writing questions and answers
*illustrating stories
*making charts
*writing reports
*outlining
*making graphs
*labeling
*keeping score
*writing advertisements
*writing directions for:
  a game
  traveling
  cooking (recipes, menus)
  making something
  using something
*writing letters:
  invitations
  thank you notes
  greetings
  requests
  editorials

How Can Different Types of Writing Be Used in the Classroom?



Writers make use of many different kinds of writing. Among these are wordless stories, journals, diaries, letters, poetry, lists, captions, labels, note–taking, dictations, etc. Within these kinds, there is some combination of four types of writing: narration, description, exposition, and persuasion. While these four types are differentiated for instructional purposes, teachers are aware that most writers combine and integrate a variety of writing types when producing a single piece of writing.

Teachers of primary level students need to recognize and understand that the Basic Skills Assessment Program (BSAP) in Writing focuses on four types of writing which are eligible for testing at the 6, 8, and Exit Exam grade levels. With this awareness, teachers should build assignments and provide guidance that allow young writers to practice each type of writing periodically throughout the year. Thus, primary teachers should provide opportunities for students to be engaged in many kinds of writing, not just the four types of writing which are eligible for testing.

The following pages include a description of the four types of writing on which BSAP focuses and provide samples of student writing.

Brandy Nov. 21, 1985, Grocery List.
1. milk, chase, butter.
2. flour, rolls, bread, yeast rolls.
3. apples, bannas, graeps.
4. green beans, broglea, cabbge, lettes.
5. ham, turckey.

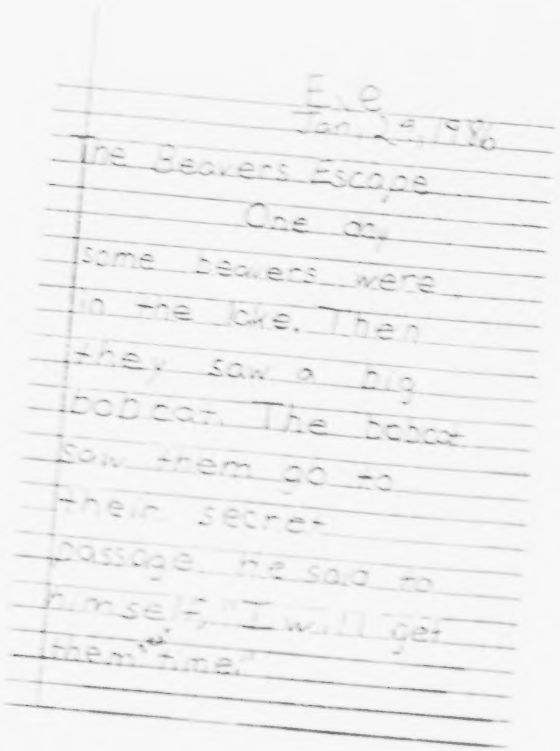
Narration

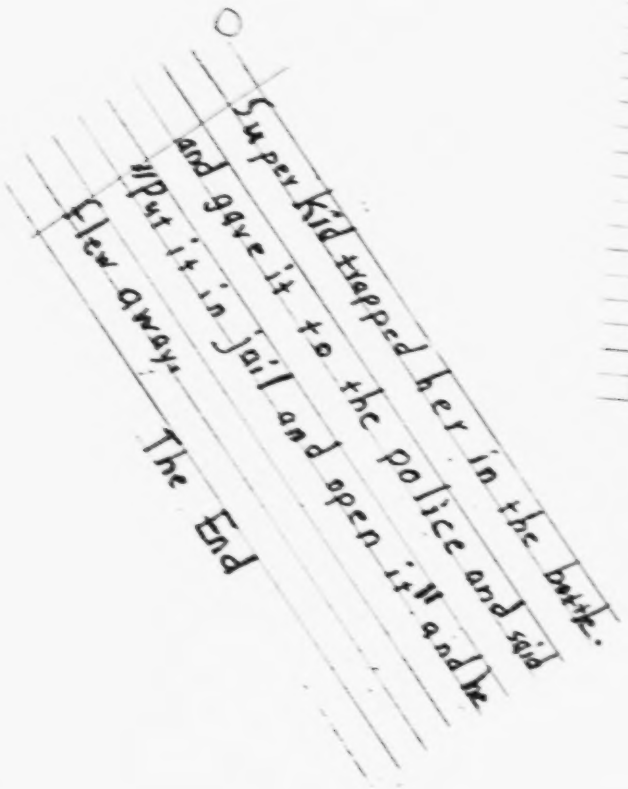
Narrative writing requires a clear sequence of events and an elaboration of those events by the writer.

Specific narrative skills are:

*sequential ordering of a series of events.

*elaborating events through descriptive information about people and places and specific details of the events themselves.


E.e
Jan. 24, 19__
The Beavers Escape
One day some beavers were in the lake. Then they saw a big bobcat. The bobcat saw them go to their secret passage. He said to himself, "I will get them" one.


Super kid trapped her in the bottle. and gave it to the police and said //Put it in jail and open it// and he flew away. The End

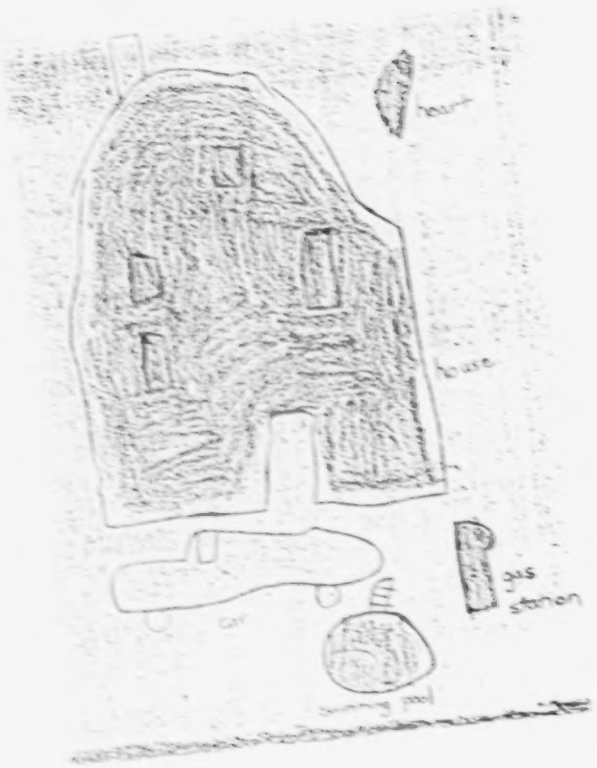
Description

Descriptive writing includes sufficient and varied details which communicate a complete sense of the subject being described.

Specific descriptive skills are:

*appropriate sensory details for describing the subject.

*expanding descriptive details by adding specific information.



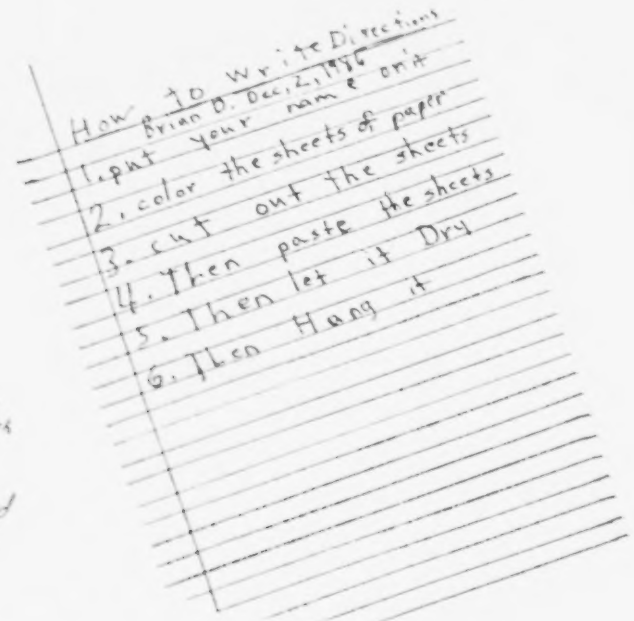
Exposition

Expository writing involves relating an understandable explanation of (a) factual information, (b) ideas and opinions, or (c) directions for steps of a person.

Specific expository skills are:

*using related details to explain the topic.

*analyzing the steps needed to carry out a task or process.


How To Write Directions
Brian D. Dec. 2, 1996
1. put your name on it
2. color the sheets of paper
3. cut out the sheets
4. Then paste the sheets
5. Then let it Dry
6. Then Hang it

Directions For Making a Peanut Butter and Jelly Sandwich
Jenny Dec. 4 1995
① two pieces of bread
② peanut butter
③ jelly
④ Put some peanut butter on one piece of bread
⑤ put some jelly on the other piece of bread
⑥ then put one piece of bread on the other peice of bread
⑦ and there you have you a sandwich.

Persuasion

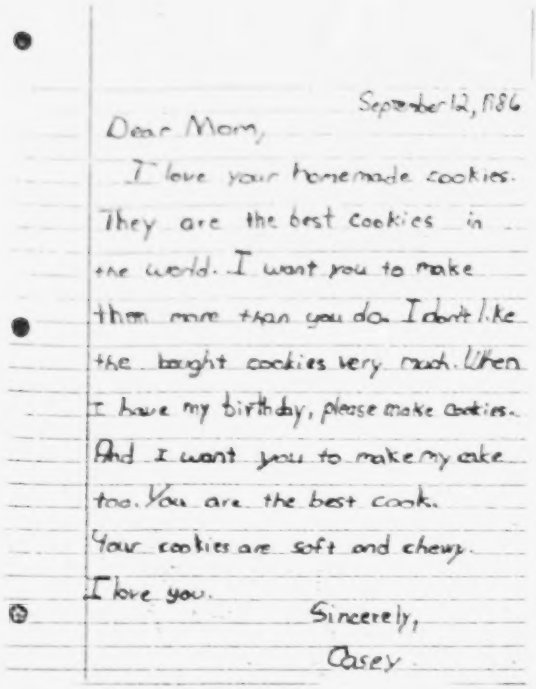
Persuasive writing attempts to influence an audience through the presentation of thought-provoking ideas or reasons.

Specific persuasion skills are:

*presenting/communicating the thesis or argument.

*evaluating support material for their usefulness in strengthening the thesis.

*analyzing the intended audience to determine the potential appeal of the argument.



September 12, 1986

Dear Mom,

I love your homemade cookies. They are the best cookies in the world. I want you to make them more than you do. I don't like the bought cookies very much. When I have my birthday, please make cookies. And I want you to make my cake too. You are the best cook. Your cookies are soft and chewy. I love you.

Sincerely,
Casey

September 12, 1986

Dear School Cook,

I love your cookies you bake. They are delicious. Please bake them again. The ones you buy are not fresh and they are all crumbled up. So please make them again.

A student,
Adam Vaughn

How Do You Keep Track of Student Progress?

Teachers of beginning writers are concerned with keeping track of student progress. This section offers three methods for monitoring student growth: sample checklists, an editor's guide, and a sample of a student writing folder. Each of these methods is intended to be practical, manageable, and usable in the writing classroom. It is important to note that these methods are instructional ideas for use by teachers and students only.

Checklists

On the following pages are three samples of checklists that can be incorporated into writing instruction. Please remember that these checklists are samples and are to be used at the teacher's discretion. These checklists can be used to:

*record student growth over time.
*assess areas of student needs.
*communicate progress to students, parents, and others.
*provide a reference point for conferencing.
*provide students with a means of self-evaluation.

The first checklist can be used by teachers to help record the progress of beginning writers. Used in conjunction with a writing folder containing sample student compositions, teachers could use this checklist to develop a descriptive profile about the development of an individual child or of a group of children.

The next two checklists are designed to be used by students during the writing process. For example, the "Content Checklist" could be used during a peer conference to help an author assess a rough draft prior to the production of any additional rough drafts. The "Mechanics Checklist" could be used by an author or by a student editor during the editing stage of the writing process. Many uses and adaptations of all three of the checklists are possible.

Primary Developmental Checklist

Name:
Date:

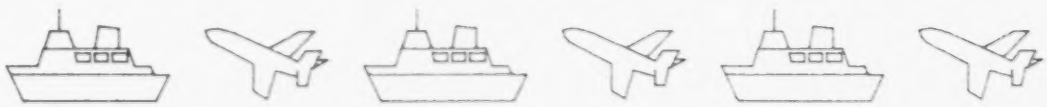
The writer can do the following:

___Draw a picture.
___Write letters or invented letters.
___Write words, independently.
___Write phrases, independently.
___Write a sentence.
___Write a paragraph.
___Use invented spelling.
___Copy a piece of writing dictated by the student and recorded by another person.
___Use repetitive patterns such as "It is___".
___Attempt to record own ideas.

Content Checklist

Name:
Date:
Title:

___I have addressed the correct audience.
___My purpose for writing is clear.
___My ideas are in the right order.
___My piece of writing is well organized (it has a beginning, a middle, and an end).
___My beginning is good.
___My ending is good.
___I have used interesting words that the reader will enjoy.
___I have chosen the best words possible (for example, descriptive words, strong verbs).
___I have used examples or illustrations to help explain ideas.
___My transition words are used correctly.



Mechanics Checklist

Name:
Date:
Title:

___I have used correct punctuation (periods, question marks, exclamation points, and commas).
___All of my words are spelled correctly.
___All of my sentences are complete.
___I have used capital letters correctly.
___All of my paragraphs are indented properly.
___The composition is written in my best handwriting.

Editor's Guide

Before the writer approaches the writing of a final draft, the writer should have a predictable strategy for editing.

A form such as the one given on page 43 may be used to help guide and record the editing process. This form may be duplicated as is, or it may be modified for additional purposes. Copies of this or a modified guide should be available in the writing center at all times.

Directions for Editor's Guide:

1. The author fills in his name, the date, and the title of the composition. (The co-editor will sign the sheet later.)

2. The teacher fills in the "Things to Check" section.

   Note: The developmental stage of the writer and the teacher's instructional objectives should be included in the list in this section.

   For instance, "Things to Check" for a beginning level writer might simply be:

   "Is the author's name on this piece?"
   "Is the date on this piece?"
   "Has the author written a title for this piece?"

   As punctuation, capitalization and other basic skills are taught, the teacher may add additional items to this list. This list should reflect, at each level, skills for which students are being held accountable and may change throughout the year. The number of items should be limited. A longer class checklist can be posted in the room and labeled "Things to Remember While Editing." Although a final draft is not required for each piece of writing, the author should do some editing for each piece.

3. The writer reads the piece of writing, checking for all possible errors. (Pay special attention to the items listed in "Things to Check.")

4. A check mark is placed beside each item showing that the author has completed this part of the task.

5. After reading the composition, the writer asks a classmate to become co-editor. (Teachers may serve as co-editors if necessary.)

6. The co-editor reads the composition.

7. If deficiencies are noticed, the co-editor should circle the number beside the item(s) which need rechecking and talk with the author about the possible errors.

8. The co-editor signs the appropriate blank on the editor's guide to show that this part of process is complete.

9. The author records a decision concerning publishing by circling yes or no and makes any comments relevant to the piece of writing at this time.

10. Finally, the author paper clips the editor's guide to his working draft and places it in a box labeled "Editor in Chief" (the teacher's box).

11. During the day, the teacher reads the composition and writes two or three specific positive comments in the "Things to Celebrate" section. These comments can be anything from "You spelled 'beautiful' correctly!" to "Your writing is so clear, I could almost see that rainbow!"

    Note: Praise words like "Great!" are welcomed; however specific information about the writing is better.

12. Using this particular piece of writing, the teacher carefully selects one or two skills which need to be taught or re-taught and lists them under "Things to Learn and Practice." For instance, the skill to be taught may be chosen because the teacher has been emphasizing it in language usage or the skill may be a consistently reoccurring error throughout the writings of many students.

Using the Editor's Guide in a Conference

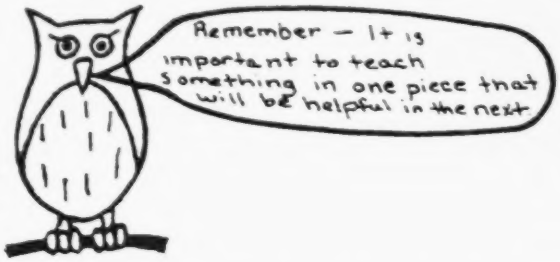
To begin an editing conference the teacher might say something such as, "I've noticed several things you did especially well in this piece and I wanted to remember to tell you about them" (Things to Celebrate). The teacher might continue by saying, "I've also noticed some things I would like to help you learn and practice." After short lessons on the skills listed in this section, the teacher instructs the author to look at the piece of writing again to correct only the specific skills being taught during this conference. If several students are having the same problem, the teacher may group them for further instruction.

If the author plans to write a final draft for this piece of writing, this semi-edited piece should be placed in a box which could possibly be labeled "Final Editing".

The teacher may pencil in all other corrections and return the fully edited copy to the author.

The author should:

*proofread this copy.
*put it in his best handwriting.
*ask a classmate to proofread.
*publish the writing.



If the author has chosen not to write the final draft, this piece of writing should be placed in an individual cumulative writing folder. (Many times writers will decide to work on a final draft at a later date.)

EDITOR'S GUIDE

Author:
Date:

Title of Composition:
Co–editor's Signature:

Things to Check	Things to Celebrate
	Things to Learn and Practice
Do you plan to write a final draft? yes no	
Author's Comments:	

Student Writing Folder

An effective way to monitor student progress in writing is to keep samples of the student's writing over a period of time. Teachers may find the use of a student writing folder helpful for this purpose. This file folder should be used as often as necessary to provide the teacher and student with an overall view of the student's progress in writing. The writing folder may help students become more aware of their growth in writing as they progress throughout the year.

To use the student writing folder:

*The student fills in the date and title of the composition.

*The teacher records 2–3 comments about things that the student has done well in the composition.

*The teacher records 2–3 comments about things where the student needs further help or practice.

Teacher Notes:

*Checklists may offer suggestions for comments to be written on the file folder (see sample checklists on pages 37–39).

*Comments can be written inside the folder and shared with the student during conferencing or after completing the final draft.

Student's Name

(This side for the Student) What did I write about?	(This side for the Teacher) Things——does well	Things——needs to improve
(Date/Title) 9/18 My Trip to the Cirkus	good ideas during brainstorming good revisions	Capital letters at the beginnings of sentences
10/2 My Dawg	uses capital letters good ending	Spelling - dog, house including details in story

BEST COPY AVAILABLE

How Should a Student's Writing Be Assessed?

Grading

If assignment of grades for writing, creative writing, or composition is necessary, teachers should remember that progress in writing:

*involves growth which occurs over time.
*requires that the writer takes risks.
*involves a willingness to try on the part of the writer.
*is best revealed through collections of student writing samples.

Spelling

For the developing writer, getting thoughts down on paper is more important than worrying about correct spelling. In the process of recording these thoughts, children frequently use invented spelling. Invented spelling is the child's own interpretation of the spelling of the word usually governed by sound/symbol relationships. Concerns about the correctness of spelling should be addressed during the editing stage. However, spelling concerns should be appropriate to the developmental and ability levels of the student. For further information about spelling, see Appendix E.

Handwriting

Teachers should provide consistent models for handwriting using the district's adopted handwriting program. Students should be encouraged to use their most legible handwriting. However, concerns about handwriting should be addressed during the editing stage. For further information about handwriting, see Appendix F.

Scoring

There are various purposes and methods for assessing student writing. While awareness of the various methods of scoring might be helpful to the teacher of young writers, these methods need not be employed during the early stages of the young writer's development. Some of the assessment techniques commonly employed follow.

Holistic Scoring

Description:	a rapid and efficient way to judge the overall impression of a piece of writing
Purpose:	to quickly provide a score for student writing
Use:	classroom or schoolwide assessment

BSAP Modified Holistic Scoring

Description:	an overall impression of a piece of writing based on the BSAP writing objectives
Purpose:	to assess student writing at 6, 8, and Exit Exam grade levels
Use:	classroom, school, district or statewide writing assessment at the 6, 8, and Exit Exam grade levels (See Appendix G for a description of the BSAP Modified Holistic Scoring Criteria.)

NOTE: All papers that receive below-standard scores during the holistic scoring are also scored analytically. The purpose of the BSAP analytic scoring is to provide information about skill deficiencies in the areas of mechanics, word usage, sentence formation, and composition.

An explanation of the various methods of writing evaluation may be found in Chapter 8 of Research Within Reach: Oral and Written Communication by Holdzkom, et al.

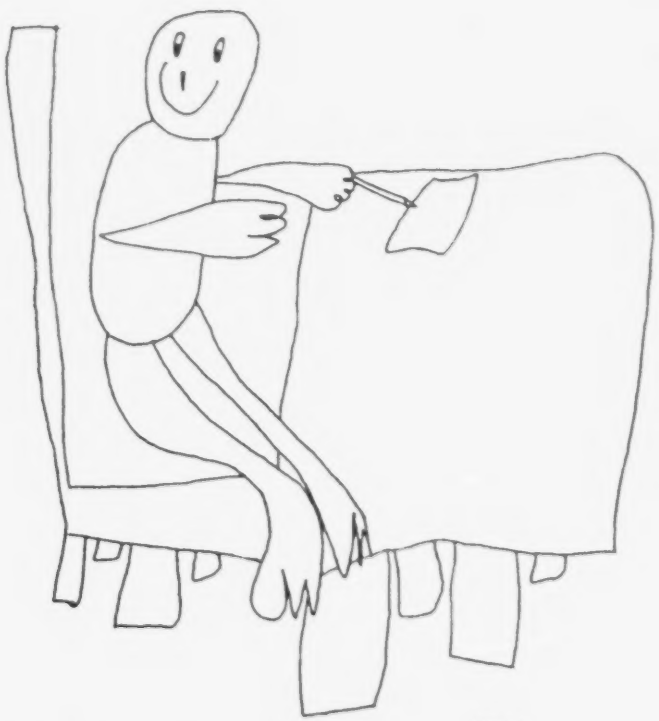
How Can You Involve Students in Writing?

The following activities are designed to stimulate growth in and integrate all of the areas of the language arts. All of the activities provided are appropriate for beginning writers. Teachers may wish to select or modify activities according to student needs.

Even though each activity specifies a procedure to be followed, these procedures are intended to be suggested guidelines, rather than specific instructions. Length of activity, group size, and possible sequencing of activities are at the teacher's discretion.

Additional information is presented at the beginning of each activity. Please be aware that conferencing can occur at any time and in many forms during the activity.

At the end of each activity is a section called "Teacher Comments." This section contains comments that were made by teachers after trying the activities. These comments have been provided to help with the selection of activities and to offer suggestions for possible modifications.



GOOD LUCK – BAD LUCK DICTATIONS

Type of Writing: Narration, Description

Note: This activity includes dictation.

Purpose: 1. To provide opportunities to use story language.
2. To provide practice in story sequencing.

Materials: Fortunately by Remy Charlip
(The new edition is retitled What Good Luck, What Bad Luck.)
Chart Paper

Procedure:

Prewriting

1. Read the story, Fortunately by Remy Charlip to the class.
2. Have a discussion of what good luck and bad luck means.

Writing the First Draft

1. Ask students to express their thoughts about good and bad luck in the story. Write their thoughts on charts.
2. Ask students to reproduce the story in sequence. List this on the chart.
3. Students can add other things that could have happened to the main character of the story.

Conferencing Question

Students could ask each other:
Are all the pieces there?
Did we forget anything?
Are they in the right order?

Editing and Rewriting

Change any words on the chart.

Publishing

Display the chart.
Let children illustrate a single part of the story or the whole story.

Teacher Comments:

I found this activity perfect for my second graders.
My first graders loved this.
I found that I could do this activity on a large group or small group basis.

GOOD LUCK, BAD LUCK STORIES

Type of Writing: Narration

Note: This activity includes the use of a story starter.

Purpose: To provide practice in communicating a complete thought in a sentence.

Materials: Fortunately by Remy Charlip
(The new edition is retitled What Good Luck, What Bad Luck.)
Chart Paper

Procedure:

Prewriting

1. Read the book, Fortunately by Remy Charlip. This is a good news–bad news story about a boy who is invited to a surprise party and encounters all sorts of fortunes and misfortunes as he tries to get there.
2. The teacher should begin a story aloud or write the first two or three events of a similar story on chart paper.
3. Ask students to finish the story orally or in writing.
4. The teacher may want to record student responses on the chart, creating a Class Book.

Writing the First Draft

Have students write the first draft of their own good news–bad news story.

Revision/Writing Additional Drafts

1. Students should have their writing partners read their stories to see if they are understandable.
2. Authors should make revisions for clarity and produce additional drafts as necessary.

Writing the Final Draft

Authors should make final corrections to their stories, write their final drafts, proofread their stories and illustrate them.

Evaluating/Publishing

Place completed, illustrated stories in classroom library center.

Editing/Proofreading

Writing partners should check stories for correct use of spelling, capitalization, and punctuation (as appropriate).

Teacher Comments:

I read my students this story and let them make up an ending.
I used this activity as an extension of the Good News–Bad News Dictation activity.

EXPERIMENTING WITH CINQUAINS

Type of Writing: Description

Note: This activity includes poetry writing.

Purpose: To provide experience in different kinds of writing.

Materials: Children's illustrations or pictures that portray an object, create a scene, or display an emotion.

Procedure:

Prewriting

1. Cinquains are composed of the following:
   - A title
   - Two describing words (adjectives)
   - Three action words (verbs or feeling words)
   - Another word for the title (synonym for title)
2. The teacher should put a cinquain and the form of the cinquain on the board and discuss these with the students.
3. Show or display the pictures to be used and brainstorm action and describing words that could go with each picture.

Writing the First Draft

Ask the students to select a picture and write the first drafts of a cinquain to accompany that picture.

Conferencing

Writing partners should check to see if all the elements of the cinquain are there.

Editing

Check for correct spelling.
Be sure that each line begins with a capital letter.

Publishing

Have students illustrate their cinquain, if possible.
Rewrite cinquains on parchment or other type of paper in scroll–like printing.
Display cinquains in classroom library center.
Display cinquains on a school bulletin board with an explanation or history of the cinquain.

Teacher Comments:

This activity can be used to produce individual, partner, or group cinquains.
My students wrote recipes with cinquains.

MAKING LABELS AND CAPTIONS

Type of Writing: Description, Narration

Note: This activity includes wordless stories, labeling, and making captions.

Purpose: To provide practice in constructing story sentences.

Materials: Unlined paper in booklets (bound or unbound)

Procedure:

Prewriting

1. Provide each child with a bound booklet, made up of unlined paper, no smaller than 10 in. x 8 in. (up to 20 pages).

2. Sometime during the day, ask each child to draw or paste a picture of something that interests him on the left–hand side of a double spread in the booklet.

3. After completion of the picture(s), the teacher should talk with the student about it. Ask questions so that the child's vocabulary is elicited in a personal and meaningful context.

Writing the First Draft

1. Ask the child to write or tell the names of things in the picture or suggest a caption for the picture as a whole.
2. Write the caption under the picture or on the right–hand side of the double spread.
3. Keep the child actively involved. For example, have him write one of the letters on the table top with his finger.
4. After the caption is written, ask the child to read it aloud and then trace over the letters with a colored pencil or rewrite the caption in the space below the teacher's writing.
5. Next, ask the child to make a complete sentence for his picture.
6. Encourage the child to write this sentence in the book. (Give assistance if the child requests it, but do not worry about spelling or mechanics at this point.)
7. Finally, ask the child to dictate or write additional sentences to add to his book.

Teacher Comments:

I allowed my children to be the teacher and read their story to the class. My most bashful kids were volunteering to be first!
My students filled several pages with pictures to create their stories.

WRITING FOR ALL SEASONS

Type of Writing: Description

Note: This activity integrates science.

Purpose: 1. To improve creative content area writing skills.
2. To gain knowledge about the four seasons.

Materials: The Little House by Virginia Burton
File folders for each child

Procedure:

Prewriting

1. Read The Little House to the students.
2. Discuss the seasonal changes which take place around the little house. Brainstorm and list words which the students might use in writing.
3. Have students label the four seasons in order on the four sides of their file folders.
4. Next, have students illustrate the four seasons under the correct headings on their file folders.

Writing

Ask students to write a description of each of the four seasons under the correct heading on their file folders. At this time, do not worry about spelling and mechanics. (This may take several days.)

Teacher Conference

As the students are writing, the teacher can conference with students who need help, students who deserve praise, and students who have completed their writings and are ready for editing and rewriting.

Peer Conference

Ask student to read his writing to another student to get feedback.

Revision

Ask students to revise their descriptions based on teacher and peer feedback.

Editing

Check for correct spelling, capitalization, and punctuation.

Rewriting

Go back and erase and make any desired changes on folder.

Publishing

Share the finished folders.

Teacher Comments:

This activity can also be done using a book which portrays one season such as A Snowy Day, by Ezra Jack Keats.
My students wrote about their favorite character and drew their pictures.

THE EXPANDING SENTENCE

Type of Writing: Description

Note: This activity includes making lists.

Purpose: 1. To provide practice in communicating a complete thought in a sentence.
2. To provide practice in working with writing partners.

Materials: Chart Paper (or blackboard)

Procedure:

Prewriting

1. Choose a thing or person you want to tell about.
2. List it on a board or on chart paper.
3. Brainstorm words that might describe this person or thing (adjectives). List these descriptors on the board or chart.
4. Brainstorm action words or something the person or thing can do (verbs).
5. List these verbs or action words on the board or chart paper.
6. Use where, when, and how questions to elicit additional words during brainstorming.

Writing the First Draft

1. Ask students to select a word from the lists of words.
2. Ask them to write a sentence using this word.

Conferencing/Revising (Content)

1. Ask students to read the sentence to a friend or their writing partners.
2. Have students ask their writing partners to rephrase their sentence for them to check word meaning.

Conferencing/Editing

Ask partners to check for spelling and circle any word that they think is misspelled.

Partner should ask:

Did you start with a capital letter?
Did you end with a period?

Teachers should check work at this time.

Writing Additional Drafts

Rewrite using any suggestions accepted by the author.

Publishing

Add illustrations and share or display.

Teacher Comments:

My first graders completed the activity by just selecting a word and illustrating it. We used visuals such as colorful pictures or artifacts for brainstorming.

IN FAVOR OF HOMEMADE

Type of Writing: Persuasion

Note: This activity includes letter writing.

Purpose: 1. To provide practice in writing a letter.
2. To provide practice in writing to convince a particular audience to take a desired course of action.

Materials: Homemade cookies
A package of store–bought cookies of the same variety

Procedure:

Prewriting

1. Prepare enough homemade cookies so that each student may have one. (If possible, the cookies should be baked at school so that the students can participate in the baking.)

2. Purchase a package of cookies (same type as the homemade) and bring them to class.

3. Keep a record of the cost of making the homemade cookies and the cost of purchasing the bought cookies.

4. Allow the students to sampie the homemade cookies and the bought cookies.

5. Brainstorm with the students and list some reasons why homemade cookies might be better to serve than bought cookies. The students may consider the cost, taste, and smell of the homemade cookies when listing these reasons.

Writing the First Draft

Ask students to write a letter to their mothers (or the school dietician) asking her to serve homemade cookies rather than store–bought cookies. Ask students to include some of the reasons listed during brainstorming.

Conferencing/Revising

Ask students to read the letter to a friend or writing partner to see if enough good reasons for serving homemade cookies have been included.

Conferencing/Editing

The teacher or writing partner should check for correct spelling, punctuation, and capitalization at this time.

Writing Additional Drafts

Ask students to rewrite their letters using suggestions given during conferencing.

Publishing

Allow students to mail or deliver their letters.

Teacher Comments:

My first graders wrote to the dietician in our cafeteria.

WORD BANKING

Type of Writing: Description

Note: This activity includes making lists.

Purpose: 1. To create word banks.
2. To provide practice in writing words that can be used to describe different feelings.

Materials: Chart Paper
Colored Construction Paper
Sentence Strips

Procedure:

Prewriting

1. Ask students to brainstorm words that may cause someone to feel:

frightened	angry	sick
cold	warm	happy
hurt	sad	wet

2. Write different lists of words on chart paper or on the board.

Writing the First Draft

1. Ask students to copy the lists of feeling words and make their own word books using colored construction paper.

2. Ask students to write sentences using some of the words from the lists. These may be written on sentence paper.

Conferencing/Revising

Ask students to read the sentences to a friend.

Conferencing/Editing

The teacher should check for correct spelling, capitalization, and punctuation.

Publishing

1. Ask students to illustrate their books.
2. Place student word books in the class writing center for future use.

Teacher Comments:

This activity was ideal for first grade.
My students wanted to act out feeling words and have other students guess which word they acted out.

DRAWING TO WRITE

Type of Writing: Description

Note: This activity includes wordless stories, captions, labels, and dictation.

Purpose: To develop expressive writing skills. (For beginning writers, this activity may introduce expressive writing.)

Materials:
Drawing paper
Pencils
Crayons

Procedure:

Prewriting

Ask students to brainstorm and suggest what kinds of pictures they would like to draw. (These pictures may be of anything they wish, or they may be related to a specific subject that the students have been studying.)

Writing the First Draft

1. Ask the students to select one suggestion from the list to draw.
2. Ask students to write a word, phrase, sentence, or story about their pictures.

Note: Beginning writers may need the teacher to write a word or phrase for the students to copy. They may need the teacher to write their ideas as they dictate.

Revising
Ask authors to read their writings to another student to get feedback.

Editing
Ask teacher or the writing partner to check for correct spelling, capitalization, and punctuation (if appropriate).

Rewriting
Direct authors to make any desired changes in their pieces of writing.

Publishing
Share the pictures and writings with other students. Display the pictures and writings on a bulletin board.

Remember, for beginning writers, the first draft may be the only draft.

Teacher Comments:

For my beginning writers, we wrote the first drafts and shared them.

WORD WEBBING WITH SPIDERS

Type of Writing: Description

Note: This activity integrates brainstorming and science.

Purpose: To improve writing skills by developing a vocabulary of descriptive characteristics for a given topic.

Materials: Pictures of Spiders
Worldbook – Volume S
Other science–related material

Procedure:

Prewriting

1. Ask students to brainstorm descriptors for various classification of characteristics of spiders: color, movement, size, general appearance, effects on human health, diet, etc.

2. Use the feedback to complete webbing graphic (see possible outcome on next page).

Writing the First Draft

Have students write one paragraph for each of any two descriptive legs of the word--webbing spider.

Conferencing

1. Ask authors to share their paragraphs with their writing partners.

2. Writing partners may ask: Is there a smooth flow rather than a listing of characteristics?

Editing and Rewriting

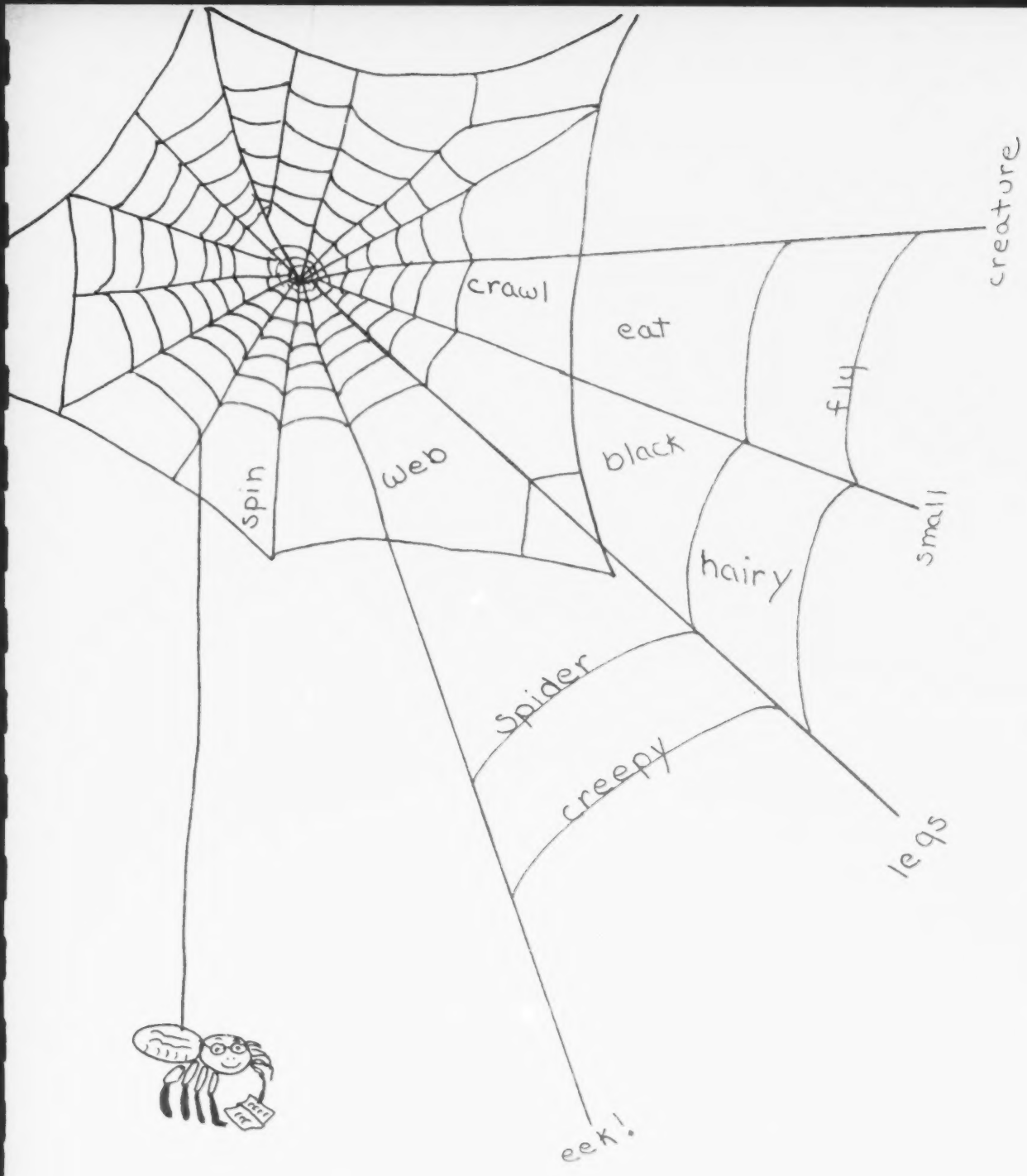
Writing partners should also check each sentence to be certain of accurate beginning capitalization and ending punctuation.

Publishing

Rewrite paragraphs on spider shapes for display in room. (A web background adds to the effect!)

Teacher Comments:

This is an excellent time to introduce children to Charlotte's Web by reading segments of the book to them daily.


creature
crawl
eat
fly
spin
web
black
small
hairy
Spider
creepy
legs
eek!

MAKING CHOCOLATE PUDDING

Type of Writing: Expository

Note: This activity integrates measurement in math and provides practice in sequencing.

Purpose: To provide experience in expository writing.

Materials: Ingredients and materials necessary for making chocolate pudding
Writing Paper

Procedure:

Prewriting

1. Prepare chocolate pudding according to package directions.
2. Discuss with the students the procedure for making the pudding. Brainstorm and list words which the students might use in writing.

Writing the First Draft

Ask students to write how chocolate pudding is made. Remind them to think about the sequence or order in which they did things to make the pudding.

Conferencing

1. Ask the students to read their writings to another student to get feedback.

2. The teacher can conference with students who need help, students who deserve praise, and students who have completed their writings and are ready for editing and rewriting.

Revision

Ask students to revise their writings based on teacher and peer feedback.

Editing

Check for correct spelling, capitalization, and punctuation.

Rewriting

1. Ask students to rewrite using suggestions given during conferencing.
2. Remind students to use their best handwriting.

Publishing

Share the pudding and writing with other students. Display the writing on a bulletin board or in the hall.

Teacher Comments:

This is a yummy activity!

INTERVIEWING A FOLK ARTIST

Type of Writing: Interviewing

Note: This activity could also include report writing.

Purpose: To provide experience in writing questions for and conducting an interview.

Materials: A folk artist or someone in the community who still practices some form of folk art (for example, someone who makes patchwork quilts)

Procedure:

Prewriting

1. Discuss the various types of folk art such as quilting, basket making, weaving, and candle making.
2. Have books available so that students can read about these crafts.
3. Invite a folk artist to come to your classroom and demonstrate his or her craft.
4. Discuss with the students possible questions that they might want to ask a folk artist.

Writing the First Draft

Ask the students to write a list of questions that they would ask if they were conducting an interview with a folk artist.

Conferencing

Writing partners should check to see if the questions are clear and concise.

Editing

1. Check for correct spelling.
2. Be sure that each line begins with a capital letter.

Publishing

Give student an opportunity to ask the questions during an interview with a folk artist.

Teacher Comments:

This makes a terrific social studies lesson.
After conducting the interview, students can do expository writing by writing the directions for completing a piece of folk art.
Students can also do narrative writing by writing a story about a particular piece of folk art, for instance a story about a child who slept under a quilt that is over 100 years old.
The McKissick Museum in Columbia is an excellent state resource for this activity.

FROM THE MOUNTAINS TO THE SEA
A SOUTH CAROLINA HISTORY ACTIVITY

Type of Writing: Description

Note: This activity also helps to teach comparing and contrasting skills.

Purpose: To provide practice in describing the various physical features of the State of South Carolina

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Materials: South Carolina history book – South Carolina From the Mountains to the Sea by Mary Simms Oliphant and Jane Earle Furman Pressly; A Thousand Lights and Fireflies by Alvin Tesselt; Earth and Sky by Mona Dayton

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Procedure:

Prewriting

1. Read to the class the book A Thousand Lights and Fireflies which compares and contrasts the various aspects of a city and and the country.

2. Read also the book Earth and Sky which is written in an argumentative mode about the good and bad things on the earth and in the sky.

3. Discuss with students the difference between the mountains of South Carolina and the coastal area.

Writing the First Draft

1. Ask the students to write descriptive pieces comparing and contrasting the mountains and the coastal area of South Carolina.

2. Students could work in pairs writing an imaginary argument between the mountains and coastal area as to which has more scenic beauty.

Conferencing/Revising

Ask students to read to a friend and check for accuracy in facts.

Editing

Check to see that each sentence begins with a capital letter.
Check to see that words are spelled correctly.
Check for correct end punctuation.

Publishing

Encourage students to make books from the writing.
Students might also turn the comparisons and contrasts into short skits to be performed during a South Carolina history class.

Teacher Comments:

The students enjoy arguing good–naturedly about which area of the state is better.

LEARNING TO USE THE MICROSCOPE

Type of Writing: Expository

Note: Expository writing may be used in any area of the curriculum.

Purpose: To provide the experience for students to write the procedure of how to do a specific task.

Materials: Greg's Microscope by Millicent E. Selsam
a microscope
slides of various materials

Procedure:

Prewriting

1. Read Greg's Microscope to the students.
2. Discuss the steps in using the microscope.
3. Let students follow the steps and use the microscope.

Writing the First Draft

Have students make a list of steps in using a microscope.

Conferencing

Ask students to read the lists to their writing partners or teacher to get feedback.

Revising

Ask students to revise lists if any revision is needed.

Editing

Have students check for correct spelling, capitalization, and punctuation.

Publishing

Have students display their procedures in the science center.

Teacher Comments:

This activity is useful in learning the procedural steps for other tasks as well.

JOURNAL WRITING IN SCIENCE

Type of Writing: Journal Writing

Note: Journal writing may be done in every area of the curriculum.

Purpose: To provide the opportunity for students to keep journals (day–to–day records) in a specific area of the curriculum.

Materials: Journals (either teacher–made, student–made, or bought)

Procedure:

Prewriting

1. Study plants using science books, children's literature , slides, speakers, films, and hands–on experiences.
2. Study plants under the microscope.
3. Have students plant seeds in individual cups so that each child has his own plant.

Writing

During the time plants are being studied using the above materials and procedures, have the students keep a day–to–day record of what has been observed and learned. They may keep this record in words, pictures, tables, graphs, and charts.

Publishing

1. Display journals in the science center.
2. Share journals with classmates.

Teacher Comments:

Here are some other children's literature books about plants:

The Tiny Seed by Eric Carle
How a Seed Grows by Helene J. Jordan
The Carrot Seed by Ruth Krauss
Up Above and Down Below by Irma E. Webber
The Tree by Donald Carrick
The Popcorn Book by Tomie de Paola

QUESTIONS AND ANSWERS

1. What are some realistic expectations of beginning writers?

The ability levels of beginning writers are diverse. Some students will be actively engaged in writing stories, while others will be afraid to write. However, all children will have a more than adequate vocabulary level to begin writing by the time they begin school. Most children will have some concept of a story, a beginning awareness of the conventions of print, and a preliminary level of understanding that print carries a message. Most children will not be good spellers, nor will they have good handwriting. In fact, some children will be afraid to write because of their spelling or handwriting. However, building a literate environment in the classroom will encourage students to become successful readers and writers.

2. How do I know when my children are ready to write?

Students are ready to write from the first moment they walk inside our classrooms. They already possess the skills, the vocabulary, and the desire to begin writing instruction which is appropriate to their ability level.

3. What suggestions do you have for selecting a good children's book?

Students should have a wide variety of good books available to them in their classroom and in their school library. Teachers will want to select good books for reading aloud to students since these books will become models for students' reading and writing. Some suggestions for selecting good books follow.

*Select books that cover a variety of interests, themes, readability levels, and modes of writing.
*Select books in which the illustrations enhance, compliment, or are an integral part of the story.
*Don't be afraid to select books which incorporate new vocabulary words. Story time is an excellent time for building vocabularies.
*Try reading several books written by the same author or several books based on the same theme.
*Don't steer away from books with black and white illustrations. They can be just as effective as colored ones.
*Above all, select books which are enjoyable to read and fun to listen to.

4. Can you give me some suggestions for integrating reading and writing?

Reading and writing are natural go–togethers since they are really two sides of the same coin. In general, every time you work with writing there is an opportunity to work with reading and vice versa. For instance, you might want to try these suggestions.

*Make writing part of your reading groups.
*Ask students to keep a reader's journal where they record their thoughts and feelings about what they've been reading in class.
*Encourage students to research their writing topics.
*Explore what it means to be a professional author.
*Encourage publishing of all types. (This helps students to become authors and readers.)

5. When should my students move from using primary pencils to using regular pencils and pens?

Students should only use primary pencils only if they want to. Students should have a variety of writing utensils such as pens, pencils, markers, crayons, paints, and watercolor pens available to them for writing.

6. Can primary students use computers?

Absolutely. Many computer companies make software programs that are specifically designed for primary writers. However, be careful to examine software packages to be sure that they encourage original student writing and are not simply drill programs.

7. At what point should I encourage my students to use correct spelling?

When your students are ready to use the editing stage of the writing process, they are ready to have their spelling corrected on an individual basis. However, correct spelling should always be encouraged through the use of spelling lessons, word banks, and print that is displayed throughout the classroom. But remember to accept and encourage invented spelling, since invented spelling is part of the foundation of conventional spelling.

RESOURCES

Books

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Video Tapes Available

Teachers Teaching Writing – Six video tapes available from the Association for Supervision and Curriculum Development.

The Writing Process – Available from the Association for Supervision and Curriculum Development.

The Authoring Cycle: Read Better, Write Better, Reason Better. – A series of eight videotapes developed and hosted by Jerome Harste. Available for rental or purchase from Heinemann Educational Books: Portsmouth, New Hampshire.

Instructional TV

Available from S. C. Instructional TV, S. C. Department of Education

About Books: Primary (372.4)
Grades 1–3
5 Minutes
10 Lessons
Presented by Richard Brown

Cursive Handwriting A & B (372.5)
Grades 2–3
15 Minutes
22 Lessons

Fins, Feathers and Fur Is Fun (372.6)
Grades 1–3
15 Minutes
15 Lessons

Gather Round (398)
Grades 1–3
15 Minutes
16 Lessons

The Wordshop (372.4)
Grades 2–3
15 Minutes
30 Lessons
Presented by John Robbins

APPENDIX A
PROFESSIONAL ORGANIZATIONS

Professional Organizations

The following professional organizations support writing, the teaching of writing, and research in writing. Names and addresses of these organizations have been provided for inquiries into membership. Also note that many of these organizations have local, state, and regional chapters that you may wish to join.

American Educational Research Association (AERA), 1230 Seventeenth St., N. W., Washington, D. C. 20036

Association for Childhood Education International (ACEI), 11141 Georgia Avenue, Suite 200, Wheaton, MD 20902

Association for Supervision and Curriculum Development (ASCD), 225 North Washington St., Alexandria, VA 22314

International Reading Association (IRA), 800 Barksdale Road, P. O. Box 8139 Newark, DE., 19711

National Association for the Education of Young Children (NAEYC), 1834 Connecticut Avenue, N.W., Washington, D.C. 20009–5786

National Council of Teachers of English (NCTE), 1111 Kenyon Road, Urbana, IL 61801

Phi Delta Kappa (PDK), 8th and Union Streets, P. O. Box 789, Bloomington, IN 47402

Southern Association of Children Under Six (SACUS), Box 5403, Brady Station, Little Rock, AR 72215

APPENDIX B
IDEAS FOR PUBLISHING STUDENT WRITING

Publishing Ideas

Displaying

1. Record and display final copies of pieces of writing with art work.
2. Frame final copies and post on the bulletin board, on the wall, or in the hall.
3. Make posters advertising a school event.
4. Make a poem mobile.
5. Decorate a cube with pictures or words.
6. Write a description inside a shape.
7. Publish poetry in calligraphy over a watercolor background.

Publishing for Peers

1. Read student writing orally in class.
2. Make class and individual books. Have copies in the school and class library.
3. Tape record student writings and share tapes with younger classes.
4. Make flannel board pictures to go with an individual story and tell the story to the class.
5. Write responses to questions on sheets of butcher paper.
6. Produce a play after writing it.
7. Design a program for students attending a class play.
8. Compile student biographies in a dittoed booklet.
9. Publish a class newspaper.

Publishing for Parents

1. Make cards with special message for holidays.
2. Include student messages in newsletters to parents.
3. Let students ditto messages for parents.
4. Frame a Mother's Day message with decorated construction paper and laminate.
5. Have students compose personal messages to be distributed during parent's night.

Publishing for a Certain Person

1. Send letters to pen pals.
2. Write thank you letters.
3. Send for free materials.

Publishing for a Large Audience

1. Write letters to the editors of local newspapers about topics of special interest.
2. Have a writing contest.
3. Submit writings to commercial publications.

APPENDIX C
PLACES TO PUBLISH STUDENT WRITING

Places to Publish Student Writing

Childlife
P. O. Box 567
1100 Waterway Blvd.
Indianapolis, IN 46206
(Ages 7–9; stories, articles, book reviews, jokes, riddles, artwork)

Children's Digest
P. O. Box 567
110 Waterway Blvd.
Indianapolis, IN 46206
(Ages 5–7; poems, art, jokes, riddles

Ebony Jr.!
820 S. Michigan Avenue
Chicago, IL 60605
(Ages 6–12; letters, riddles, jokes, games, artwork, poetry, short stories)

Highlights for Children
Editor–in–Chief
Walter B. Barbe
803 Church St.
Honesdale, PA 18431
(Ages 3–12; poems, stories, art, riddles, jokes)

Prism
1040 Bayview Drives
Suite 223
Fort Lauderdale, FL 3304
(Ages 5 and up; poetry, fiction, nonfiction, photographics, art)

Sesame Street Magazine
Art Editor––Children's
Television Workshop
1 Lincoln Plaza
New York, NY 10023
(Ages 3–6; stories, pictures stories, art)

Turtle
P. O. Box 567
1100 Waterway Blvd.
Indianapolis, IN 46206
(Ages 2–5; artwork only)

Children's Digest
P. O. Box 567
1100 Waterway Blvd.
Indianapolis, IN 46206
(Ages 8–10; fiction, nonfiction, poetry, jokes, riddles)

Cricket
Cricket League
Box 100
LaSalle, IL 61301
(Ages 6–13; poems, drawings, stories)

The Electric Company
Editor–Children's Television Workshop
1 Lincoln Plaza
New York, NY 10023
(Ages 7–11; jokes, cartoons)

Humpty Dumpty
P. O. Box 567
1100 Waterway Blvd.
Indianapolis, IN 46206
(Ages 4–6; artwork)

Ranger Rick's Nature Magazine
1412 – 16th Street, N. W.
Washington, DC 20036
(Ages 7–12; poetry, jokes, riddles, games, letters)

Stone Soup
Box 83
Santa Cruz, CA 95063
(Ages 5–13; poetry, fiction, plays, art, photos)

APPENDIX D
SAMPLE PARENT LETTERS

Sample Parent Letters

Parents should receive letters concerning student writing. These letters need not be extensive or complicated but should reveal and share some of your philosophy about young writers. A list of areas that may assist you in composing this letter is presented below.

1. Your philosophy about writing
2. Your attitudes towards young writers
3. What to look for in student writing
4. Information about handwriting vs. writing or composition
5. An awareness of the difference in your responses to first draft writing and final draft writing
6. How you handle student errors (spelling, capitalization, punctuation, etc.)
7. Relevant grading policies
8. Attitudes about writing that should be fostered at home
9. Suggestions for encouraging writing at home
10. Simple ways that parents can identify growth in their young writers
11. An invitation to come to your classroom

APPENDIX E
INVENTED SPELLING AND SPELLING DEVELOPMENT

Invented Spelling and Spelling Development

In the past, spelling was usually taught as a separate subject; memorization was thought to be the key to its mastery. Even now, most elementary schools use spelling series and treat spelling as a subject separate from the other language arts. However, during the past decade, language researchers have shed new light on the spelling process. The acquisition of spelling rules is now viewed as a complex developmental process. Once the stages of this process are identified, elementary teachers can help students develop strategies for learning standard English spelling, and they can assess students' progress more accurately. This digest defines invented spelling, describes the developmental stages, and considers implications for classroom instruction.

What Is Invented Spelling?

Invented spelling refers to young children's attempts to use their best judgments about spelling. In one of the first major studies of children's beginning attempts at learning to spell, linguist Charles Read (1975) examined the writing of thirty preschoolers who were able to identify and name the letters of the alphabet and to relate the letter names to the sounds of words. The students had "invented" spellings for words by arranging letters. Read writes, "One sees clearly that different children chose the same phonetically motivated spellings to a degree that can hardly be explained as resulting from random choice or the influence of adults." In other words, even at an early age, the children were able to detect phonetic characteristics of words that English spelling represents. Read concluded that, by and large, "learning to spell is not a matter of memorizing words, but a developmental process that culminates in a much greater understanding of English spelling than simple relationships between speech sounds and their graphic representations."

What Are the Stages of Spelling Development?

As preschool and early elementary school children discover the intricacies of printed English, they go through several stages of spelling development. Gentry (1982), building on Read's research, describes five stages: precommunicative, semiphonetic, phonetic, transitional, and correct.

In the precommunicative stage, the child uses symbols from the alphabet but shows no knowledge of letter-sound correspondences. The child may also lack knowledge of the entire alphabet, the distinction between upper- and lower-case letters, and the left-to-right direction of English orthography.

In the semiphonetic stage, the child begins to understand letter-sound correspondence—that sounds are assigned to letters. At this stage, the child often employs rudimentary logic, using single letters, for example, to represent words, sounds, and syllables (e.g., *U* for *you*).

Children at the phonetic stage use a letter or group of letters to represent every speech sound that they hear in a word. Although some of their choices do not conform to conventional English spelling, they are systematic and easily understood. Examples are *KOM* for *come* and *EN* for *in*.

During the transitional stage, the speller begins to assimilate the conventional alternative for representing sounds, moving from a dependence on phonology (sound) for representing words to a reliance on visual representation and an understanding of the structure of words. Some examples are *EGUL* for *eagle* and *HIGHEKED* for *hiked*.

In the correct stage, the speller knows the English orthographic system and its basic rules. The correct speller fundamentally understands how to deal with such things as prefixes and suffixes, silent consonants, alternative spellings, and irregular spellings. A large number of learned words are accumulated, and the speller recognizes incorrect forms. The child's generalizations about spelling and knowledge of exceptions are usually correct.

Gentry notes that the change from one spelling stage to the next is a gradual one and that examples from more than one stage may coexist in a particular sample of writing. However, children do not fluctuate radically between stages, passing from phonetic back into semiphonetic spelling or from transitional back to phonetic. According to Carol Chomsky (1976), the major need for inventive spellers who are beginning to read is to have someone to answer their questions and correct their mistakes, such as the misreading of words, when necessary.

It is clear that instruction in standard spelling shapes the developmental process in important ways. Read's research shows that the characteristics of invented spelling do change after exposure to standard spelling instruction. However, some children's spelling shows aspects of invented spelling for several years. But even these children do not have any special difficulty in adapting to standard spelling. Read's conclusion is that children's understanding of spelling is based on a set of tacit hypotheses about phonetic relationships and sound-spelling correspondences, and that children are able to modify these hypotheses readily as they encounter new information about standard spelling.

How Can Teachers Nurture Spelling Development in the Classroom?

An awareness of spelling development can help teachers plan instruction. For precommunicative and semiphonetic spellers,

teachers may teach alphabet knowledge, letter-sound correspondences, the concept of "wordness," and left-to-right directionality. At the phonetic stage, students might be introduced, in the context of writing, to word families, spelling patterns, phonics, and word structures (Gentry 1982).

Gentry holds that purposeful writing experiences are the key to cognitive growth in spelling. Teachers can encourage purposeful writing, such as the writing of messages, lists, plans, signs, letters, stories, songs, and poems.

Teachers can also provide opportunities for frequent writing, which, integrated with all aspects of the curriculum, should be a natural part of the daily classroom routine. Frequent application of spelling knowledge while writing encourages spelling competency.

In teaching students to write, teachers should avoid overemphasis on absolute correctness, mechanics, and memorization. Early emphasis on mechanical aspects of spelling inhibits developmental growth. When frequent purposeful writing takes precedence, adherence to the rules is secondary. The teacher in no sense abandons expectations for correctness. Rather, correctness is nurtured more effectively through knowledge of the pupils' level of development.

Teachers can also make use of instructional games since children acquire language, in large part, from their alertness to language around them. Hodges (1981) points out that language games can be used to enhance the young child's growing awareness of words and how they are spelled. In *Learning to Spell*, Hodges presents games that involve exploring sound and letter relationships, manipulating letters to form words, building words, alphabetizing, and using the dictionary.

Finally, teachers can select spelling words from varied sources. For example, teachers can select words for formal instruction from two sources: their students' own writing and a list of high frequency words, such as the New Iowa Spelling Scale of 1977 (DiStefano and Hagerty 1985).

If schools are to make use of recent insights into children's language development, changes in teacher and public attitudes are required. Teachers must be encouraged to relate spelling to purposeful writing rather than to conduct rule-based instruction or to rely on memorization. Students' invented spellings must be seen as opportunities for them to contribute actively to their own learning. Then, by combining an understanding of invented spelling with formal spelling instruction, teachers should be able to develop more effective spelling programs.

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APPENDIX F
HANDWRITING INSTRUCTION: WHAT DO WE KNOW?

Handwriting Instruction: What Do We Know?

There is increased emphasis on children's writing today, but the emphasis is on writing stories and essays that demonstrate that children are learning to think. However, before children can write anything, they must learn printing or cursive handwriting. Despite the influence of new technologies, the computer and the word processor have not replaced the need to learn how to print or write.

In the search for effective handwriting instructional practices, researchers have examined the following questions: How are printing and cursive handwriting usually taught? Should printing be taught first and then discontinued? What should be done with the children who are poor printers? Are special paper and pencils necessary? and Is there a single "best" method for teaching handwriting?

How Is Handwriting Taught Today?

Surveys indicate that it is generally in kindergarten or first grade where children are first taught to print. Cursive handwriting is usually introduced in late second or third grade. Instruction typically takes place as a group activity rather than as individualized, diagnostic-prescriptive instruction, even though some research supports the latter approach. Group lessons take place daily in grades one to four, but after that they are less frequent. The lessons—chiefly practice sessions—usually last from fifteen to twenty minutes each.

Materials and methods for teaching printing and cursive handwriting abound. The current volume of *El-Hi Textbooks and Serials in Print* contains sixty-three entries under the heading "Handwriting." In addition, handwriting and printing have been successfully taught through educational television, computers, and animated flip books. Other successful experimental methods have included eye-hand coordination training, perceptual and motor tasks, and verbalization of handwriting rules (Askov and Peck 1982).

Should Children Be Taught Printing First, Then Cursive Handwriting?

One primary justification for teaching children to print is that the printed letters look more like the typeset letters found in books. This rationale was taken on faith when the schools taught only traditional printing, called manuscript, which does not slant the letters as cursive handwriting does. Some schools now teach newer styles of printing, italic and D'Nealian for example, which slant the letters. Research evidence, however, indicates that printing styles do not make a difference—they are all equally allied to the typeset letters in books. Research also indicates that cursive handwriting is not as closely allied to typeset letters as are the various styles of printing (Duvall 1986).

In addition, some evidence supports the idea that the teaching of printing should be retained in the lower grades because it is more easily learned, is more legible, and is at least as fast to produce as cursive handwriting. Also, Askov and Peck (1982) cite studies which show that learning to print creates ease and allows the student to produce better writing.

Since printing can be produced as speedily as cursive handwriting while being as legible, and since it is obvious that the adult world generally accepts printing, it seems that tradition rather than research calls for the transition from some form of printing to cursive handwriting.

Should Poor Printers Be Taught Cursive Handwriting at the Same Time as Good Printers?

While quality of instruction is of greater importance than the time of transition from printing to cursive writing, some research supports the idea that second and third graders make a smoother transition than do older children. In addition, there is little evidence to support the thesis that poor printers will necessarily become poor writers. In fact, they probably will not.

The confounding problem is the tendency to confuse *neatness* of handwriting and printing with *legibility*. This is due in part to the fact that teachers do not commonly use handwriting evaluation scales because they are cumbersome. Teachers prefer, instead, to judge the quality of manuscript and handwriting subjectively. Legibility is marked by appropriate letter formation, size, slant, spacing, and staying on the line. A child's writing may be sloppy or messy but still legible. Holding a child back because he or she writes messily but legibly may not be productive, since more practice with manuscript does not necessarily make a child's handwriting more legible. Possibly, teachers should move all the children to cursive handwriting at the same time, because the delayed children could lose self-esteem and motivation while not receiving adequate handwriting instruction (Armitage and Ratzlaff 1985).

Should Children Use Wide-Lined Paper and Beginner's Pencils?

It seems reasonable to use wide-lined paper when children are being introduced to both printing and cursive handwriting. Several studies have shown that children's beginning perform-

ance improves when special paper is used. Second graders who are still printing do not need the wide-lined paper, but second and third graders who are being introduced to cursive handwriting perform better when they use special paper (Trap-Porter et al. 1983).

Special pencils, however, do not appear necessary. Research indicates not only that young children prefer adult pencils, but also that they do not write better when using a beginner's pencil. Furthermore, by the time children reach the third grade, they produce more letters when they are writing stories if they use ballpoint or felt-tip pens (Askov and Peck 1982).

What Should Be Remembered When Selecting a Handwriting Instruction Program?

Although there is a major concern about the difficulty children encounter when making the transition from printing to cursive writing, research has not shown one teaching method to be superior to another. For example, research does not show that D'Nealian, one of the newer methods, is better than Zaner-Bloser, a traditional method, for children during the transition. In one study, first graders trained to print in either D'Nealian or Zaner-Bloser produced initial cursive letters of similar quality. In another, children in the transition group produced more legible work if they had had Zaner-Bloser training. However, children in the D'Nealian group reversed fewer letters (Trap-Porter et al. 1984; Farris 1982).

Since there does not seem to be a "best" method, some guidelines are in order. Effective model handwriting programs have been found to have the following characteristics: they provide opportunities for students to verbalize the rules of letter formation and to evaluate their own success; they also combine verbal and visual feedback, i.e., teacher explanation and demonstration, with rewriting or reinforcement (Furner 1985).

Regardless of the program, copying leads to better results than just tracing or discrimination training (which helps one to read a letter more than to write it). However, children do not transfer knowledge of letters learned by copying to letters that they have not yet learned to copy, unless there is some demonstration by the teacher or discrimination training. When verbal instructions, such as rules for correct letter formation, are added to the demonstration, children do even better (Peck et al. 1980).

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APPENDIX G
BSAP MODIFIED HOLISTIC SCORING CRITERIA

SOUTH CAROLINA BASIC SKILLS ASSESSMENT PROGRAM (BSAP)

Holistic Scoring Guide

Modified Holistic Scale
Grades 6, 8, and Exit Exam

4 point = A more than adequate response

The composition is related to the assigned topic. It has a focus and is unified; and it has a beginning, a middle, and an end. The composition is developed and flows smoothly from idea to idea.

Errors in sentence formation, word usage, and mechanics may be present; but they do not detract from the overall impression of the composition.

3 point = An adequate response

The composition is related to the assigned topic. It has a focus and is unified; and it has a beginning, a middle, and an end. The composition does not present major obstacles for the reader in moving from idea to idea.

Errors in sentence formation, word usage, and mechanics may be present; but they do not substantially detract from the overall impression of the composition.

2 point = A less than adequate response

The composition is related to the assigned topic. It is somewhat focused and unified; and it may lack a beginning, a middle, or an end. The composition may present obstacles for the reader in moving from idea to idea.

Errors in sentence formation, word usage, and mechanics are frequent enough to detract from the overall impression of the composition.

1 point = A very inadequate response

The composition is related to the assigned topic. It lacks focus and is disorganized. The composition is very difficult to follow.

Errors in sentence formation, word usage, and mechanics are frequent and serious enough to detract substantially from the overall impression of the composition.

0 point = A response that cannot be evaluated

5. The composition is illegible or unreadable.

6. The composition is totally unrelated to the topic.

7. The composition contains an insufficient amount of writing to evaluate.

Blank = 9. A paper should not be assigned a score if the response is missing or if certain circumstances exist.

Glossary

Analytic Scoring – an element by element analysis of specific conventions of writing (for example: punctuation, usage, sentence formation).

Audience – the intended readers of a piece of writing.

Author – the person who creates and composes a piece of writing.

Brainstorming – a method used to explore thoughts and ideas.

Co–author – the additional author(s) of a piece of writing.

Conferring – see conferencing.

Conferencing – a discussion or meeting held between the author and teacher or peer(s).

Description – writing which portrays people, places, objects, emotions, or events using appropriate details.

Drafting – composing a piece of writing or "Writing the First Draft."

Editing – examing a piece of writing for the elements of mechanics, word usage, and sentence formation.

Exposition – writing which communicates an explanation.

Evaluating – examining a piece of writing for a particular purpose.

Handwriting – the production of the graphic aspects of a written communication. This should not be confused with writing or composing.

Holistic Scoring – a rapid and efficient means of judging the overall impression of a piece of writing.

Invented Spelling – children's interpretations of the spelling of a word usually governed by sound/symbol relationships.

Language Arts – the skills of reading, writing, listening, and speaking.

Narration – writing that relates a series of events.

Mind Maps – see word webbing.

Persuasion – writing which convinces a particular audience to take a desired course of action.

Prewriting – the thought processes which occur before actual drafting begins.

Proofreading – the inspection of a piece of writing for errors.

Publishing – the sharing of a piece of writing with others.

Revising – changing or modifying the original draft.

Topic – the subject of a piece of writing.

Writing Process – the composing process defined as a multi–stage activity including the stages of prewriting, writing the first draft, revising, writing additional drafts, editing, proofreading, writing the final draft, evaluating and publishing.

Word Bank – collection of words organized around a particular theme.

Word Webbing – a method of organizing and displaying words according to a particular theme or content area.